A zine for THE FARSIDE collective
Tallahassee Florida

Volume (I) NOV. 2009

About Oakland

Oakland is the name of the street that the farside is located on. We made this zine for different reasons. We needed to make this zine to make our intentions and expectstions clear, but we also wanted to make this zine to commemorate this time in our lives and our scene. This issue of Oakland is focused on looking back at the vibrant history of DIY music and art in Tallahassee. Future issues may be similar, but thats for another time.

Thanks to: Bill Rice, Hatchet, Justin, xb & Clayton!

Oakland is: Saad, Tony, Erik, and Eddy

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Mission Statement

The Farside Collective is a not-for-profit, all-ages community and musical performance collective organized around broad principles of inclusion, enhancement and camaraderie. It aims to supplement the varied and diverse musical and community endeavors presently contributing, at the collective's inception, to the rich and meaningful cultural growth our town is experiencing. The collective is committed to providing an engaging and fun forum for the exchange and exhibition of ideas, art, education, activism, protest and entertainment.

The Farside Collective has both an understanding and appreciation for the efforts and endeavors which preceded it. The space is not simply enriched, but humbled to be able to draw upon the expertise and insight of the countless in our community who have worked endlessly and often without appreciation to provide Tallahassee with an outlet for creative interactivity and expression. The collective is dedicated to remaining responsive to the community's needs, interests and input.

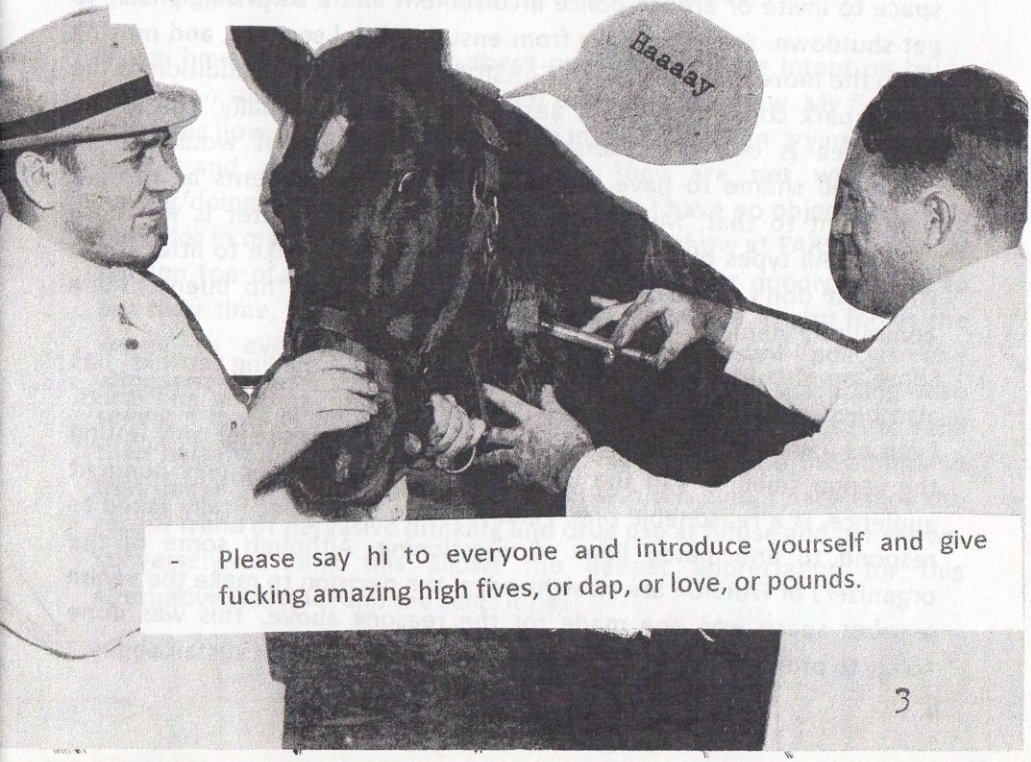
At its core, however, the collective really is just a few friends with a shared desire to provide the community with a sustainable and thriving venue for the performance of art, music, entertainment, and whatever other mediums this amazing community sees fit to pursue. No one involved claims to be all-knowing or correct in their assumptions. In fact, quite the opposite. The success of the collective is entirely dependent on the participation and ingenuity of the town's residents and projects -- and that fact alone is enough of an indicator of the Farside's hopeful and likely success to provide the necessary assurances to move forward. SAY HI TO EVERYONE.

SINCERELY,

THE FARSIDE

SOME GROUND RULES

- No drinking or drugs inside of or around the collective. No exceptions!
- No smoking inside of the collective; please help to keep the outside clean by putting butts in Eric Frier's ash receptacle.
- No fighting.
- No tagging. Don't crap where you sleep or near our venue.
- Please refrain from comments/conversation which might be construed as sexist, racist, homophobic or otherwise unnecessarily insensitive.
- Please pitch in to respect and remind others to respect both the space and its occupants/attendees.



- Please say hi to everyone and introduce yourself and give fucking amazing high fives, or dap, or love, or pounds.

RELUCTANT WITNESS

Farside as a sober space

By Eddy Rage

So I was asked to write this article to articulate the importance and the reason(s) that FARSIDE is and will remain a sober space. Apparent irony aside, I agree. Not getting ahead of myself lets go through reasons given to me by those most involved in starting and maintaining the venue. However totally psyched the aforementioned people are about this new space, there is a large collective investment of time, money, patience, and trust underlying FARSIDE. Shielding the venue, organizers, bands, and patrons from police interaction is a major concern (as it should be). this is also the case with the more troubling possibility of the venue itself getting shutdown. I had been informed by a sound legal source (Tony "Da Lawyer" Deplama) that open container and (more directly) underage drinking violations are some of the easiest ways for a DIY space to invite or arouse police involvement and a surprisingly easy to get shutdown. Stepping away from ensuring legal security, and moving on to the more hopeful idea of FARSIDE being a positive addition to the Myers park community, both aesthetically and personally. The Myers park area is one of Tallahassee's most beautiful; it would be an unwanted shame to have FARSIDE seen by the residents as being a determent to that. My personal opinion on the matter is far more concise. All types of people litter, but drunk people like to litter (or at the least don't realize it), and that is just a plain "no bueno" for a community venue.

Some impetus to keep the venue clean and not "smelling terrible" has also been stated as a reason to prohibit drinking, smoking and drugs. Even as a smoker and clumsy drinker myself, the desire of only letting the venue smell as bad the bands who play and the equally pungent audience, is a reasonable one. Finally, I have been specifically asked to respond to anticipated lines of questioning. Although some of the organizers of FARSIDE are straight-edge, the decision to make the venue a sober space was one made for the reasons above. This was done solely to promote and ensure the space's operability and sustainability.

Now for my two senses, the idea that some straight edge kids are trying push their lifestyle down our throats (one which I ascribed to in the past) is a misconstrued one. The absences of alcohol and drugs in is not an infringement, is a neutral starting point of all social situations. Drugs and Alcohol along with being totally fun, are potentially harmful and destabilizing factor introduced to social interactions. Also I see the term "sober space" as a bit of a misnomer. The organizers aren't proposing that breathalyzers and drug test and retinal scans be administered at the door, people will be asked to leave for fighting, being "obnoxiously drunk" , or having drugs or alcohol on them. What I think this implies is that if you are going to plan on showing up less than sober you should ask yourself a few questions first;

"have my actions in the recent past been referred to as "obnoxiously drunk"

"do you have a propensity to fight"

"are you often being apologised for while being helped home"

"do you have contempt for the people running, playing ,and/or attending a show at FARSIDE"

If you have answered yes to these questions and are intent on being "less than sober" please consider not attending the show. My final point concerns how agile my mind has been in the past when trying to sneak booze and drugs into places where they are not welcome or having/doing them is not seen as normative. I have no objection to this behavior in many cases, but attending a future show at FARSIDE. simply put, on top of betraying the trust of the organizers goodly enough to put their time, money, and sincerity in to the venue, it also forces the venue to eventually adopt increasingly unpleasant policies and atmosphere. Ones which i predict will be base on cold suspecting. Also seeing a mass of people going out to their cars after each set to refill their nalgene bottles would be insulting. I leave you with the admission that unlike many other people involved with this zine, i have enjoy the recent trend of pervasive drinking and drug use at house and bar shows. conversely, i think this allows me deeper appreciation for this alternative (Farside) and the rules it has.

So this is the first issue of Oakland, and since we're essentially the zine for The Farside Collective, a group and space dedicated to furthering all art in Tallahassee, I thought it would be a fitting to interview my friend Bill Rice, local artist and international man of mystery. Bill Rice is a local painter and sculptor, and the following interview was originally scheduled to be conducted in the dollar movie theater next to Fun Station, but was instead conducted underneath Bill's loft at The Mansion on Thursday November 12th.

Bill introduces yourself, so we can get the boring stuff out of the way

BR: Hi my name is Bill Rice, I live to doodle, and I've lived in Tallahassee from 2002. I grew up in Daytona Florida, did the community college thing there. It took six years to get my two year degree, and then I came here and finished the next two years.

On trying to create an artist community in a town that is for the most part a transition phase

[SIGH] I guess living in Tallahassee, or any college town, is kind of a unique situation, because it seems that with the transient sort of

nature, with it there is a youthful energy that is constantly resupplied, but at times it's as if we're constantly reinventing the wheel. It seems like there's optimism and a momentum that can be really a great spark to start projects, but it's just tough to keep up that momentum, with people often leaving to go onto do the next chapter of their life, and you're back at square one, starting over trying to pick up where things left off. It can be disenchanting in some ways, but the energy and enthusiasm is inspiring in some ways. The friends I've made are constantly disappearing. It's good, it gives me a place to go later, and it broadens the network. I think a lot of people that had their heart at one time in Tallahassee, still have an affinity for it. I went traveling three years ago, I started doing a lot of traveling, and off and on as I would come back to town, my close friends were getting further and further away. I feel I know a lot of faces, but I feel disconnected from the art community. It could be me self projecting, but I just don't feel young anymore, it's not a bad thing, but it's just being at a different stage in my life.

Making a living as an artist

Goodluck. Why would you try and do a thing like that.

Bill what pays the bills?

I work in the sculpture lab at FSU, but that's kind of a newer steady thing; I'm an experienced dish washer that got a lucky break working at the sculpture lab.

On commercial artists

Everybody's got their own bed to sleep in at night. I think, as long as you're not compromising your integrity and you stand by what you're endorsing, then to each their own. I have a hard time doing work for hire, because when somebody starts telling me what they want something to be like, I just think well you do it then. I just can't make artwork under that structure. It's a moral dilemma I feel that a lot of artist will have to face, but I can't see myself having to deal with that

really. What's selling out, making a burger king commercial or washing dishes for 'em for four dollars an hour?

On artistic process

With paintings I generally paint on recycled surfaces, either used canvases or old cabinet doors. I never have any idea what I'm going to paint, I limit my pallet to a color scheme, I start making a mess on it 'til something starts to speak to me. I make a mess on it 'til I see an image. My mood, my dream, things I'm reading, things I encounter during the day; these things all come into play. In the paintings I often try to have them seem as if they have a narrative, but leave it ambiguous so the viewer can take away what they want from it, so they get out of it whatever they want.

With sculpture, .it's sort of a similar process. I'm working on collaborative project with my friend Charlie, but I just pick up every piece of trash I see. I take apart everything I see, I pile it up, and in the process of organizing I find something that reminds me of some image, something will basically tell me what it wants to become, and then I go through the other pieces and make it work together. I'm a huge fan of rusty crap.

What's your current project

I'm working on developing some puppet show stuff with Charlie, and I'm working on a raccoon layer in a bamboo forest

Raccoon layer in a bamboo forest

In my backyard where I keep my parts, I've been working on an outdoor sculptor spot. Each night a family of raccoons greets me and gives me Eskimo kisses, and I've developed a relationship with them. There's a bamboo forest, and I want to make them a home that the raccoon family can have as their home, as their domain.

Do you like living at The Mansion? Are you going to miss it when it's an apartment complex?

I love living at The Mansion. I basically feel that the living situation I have now is the best I'll ever have in my life, I don't take it for granted, and I'm constantly making it nicer, and a better place to live. It's come leaps and bounds since I first moved in. I'm not sure how long I've been living here but it was either 2004 or 2005, I can't remember.

Draw parallels between yourself and Mark Twain

We both lived down the Mississippi river, he did for a large part of his life, I did for a significant part of my life. I lived down the river for six months, one month in a tent behind a biker bar. I built my boat out of trash, and then I floated down for four months, then I spent a month living under a bridge in St. Louis.

On The Farside

Drink eight cups of water and eat your daily recommended servings of fruits and vegetables.

Where can we see your art?

I've got some stuff at bread and roses, and a piece at Momo's on Tennessee. After living on the river I got really bad at prompting my artwork, I kind of dropped off.

This interview was conducted in two parts. The first part took place at St. Michaels Pub and then finished in my room on Friday November 13th. Hatchet Cleveland is a friend of mine, and someone who was part of the shows that went on at Kleman plaza and Fade Theory Records.

How did you get introduced to punk shows

HC: are you a punk or are you a prick? I'm both.

Kathryn Japan invited me to a show after making me a mix tape of stuff I never heard before. I think I saw Less Than Jake's metal band, and they were all playing with Duncan yo-yo's. It was at the Thunderdome. I hadn't gone to many shows before that except for ska shows at the Cow Haus, and we'd have to go there with my friend's dad who worked for MCI Telecommunications.

Booking first show

The first show I book was this French Canadian band that had the word "milk" in the name; I think they were called New Milk. This was in probably the summer of 2003. We met them at the Indian mounds where there was a free acoustic show with ghost mice and whatever

other crusty hillbillies were there. At that first show, not a lot of people came out, but I guess it was because it was cold, it was at Kleman plaza. Ouiket helped me with the PA; I never have and still don't really understand that sort of stuff, but luckily I booked musicians.

The scene then and now

I want to say the scene was larger then, there were tons of sail high school students that could be pulled to come out to shows. Younger people would come to different kinds of shows. I don't necessarily see that now, but I could be wrong. I haven't been to many shows since I've been home, which I regret.

No lunch for a week, enough gas 'til Gainesville

The second show I booked was Hypatia and Robot Attack. The way I met them was because I bought Melt Banana pins off of Skylab; it was like a punk ebay, and the place I first saw punk records being sold for exurbanite amounts of money, which later led to a sort of addiction with record collecting. They came in a vegi-powered ambulance. The show was at fade theory, it was ACIC's first show, and tons of kids showed up. We built a balloon paper machete dick and hung it from the ceiling. That show really sticks out in my memory.

I paid the band from the door, even though we let so many people in for free. All these kids kept saying they didn't have money, and I would tell them to open their wallets and if they didn't have any money I let them in for free mostly. But I saved up lunch monies for my insurance money because I was worried nobody would show up and sometimes they didn't really. Once I had bands stay at my parent's house in my dining room.

What was your process for booking bands and promoting?

Right before broadband internet I was chatting with Daniel Long on AIM : Mamoosh6669@aol.com and he asked me exactly how to book a show

and I said make the flyer get the bands then get a PA and hype up show goers.

The shows I booked on my own, but there were always people to help me out, Ryan Bufkin, Danny Wood, and Jeff. I was pretty naive and other seniors helped me out.

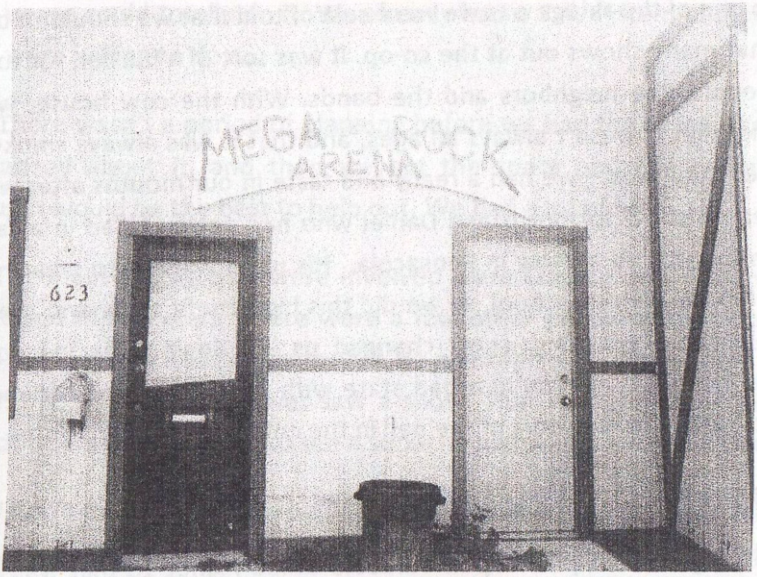
Fade Theory

Fade theory got started by an eccentric nut job called josh Pelicer (who's now a fucking dating instructor), who was the main financier of the shop, and Ben and Brant were involved. The three of them were the ones paying for every record, they also paid the utilities, but pretty much anyone could have booked a show there, they tried to make that pretty apparent.

I think it eventually turned into a club house and people might've stopped coming, record sales dropped during the fiscal year. One time fast plant played and I remember people dropping in on the mini half-pipe, skating during the bands set. It was like the x games. Somebody cut a large piece of mesh off of a net at a softball field, they zip tied it up as a crazy loft- it was somewhat comfortable. Fade theory fell under and it was me and my friends fault, and god's fault.

Any last words

Punk runs on the blood of the pubescent and the hard work of college kids with tuition money and then wise sages who pass the torch of freedom and self esteem.



Clayton Rychlik and Justin Pogge 10:06pm Stern Street apartments, apt B# discussing the legendary Megarock Arena. From the winter of 1998 to the spring of 1999, Megarock Arena (inspired by a house of the same name in Gainesville, FL) was an all-ages DIY venue run by the kids for the kids in Railroad Square Art Park.

The music and cultural climate of Tallahassee in the late 1990's that inspired the establishment of Megarock Arena.

CR: well, at that point in Tallahassee, or it might be that I'm unaware of it now, but the music scene in high school kids was pretty active. It was pretty distinct from the music scene of college kids or post-college. Everyone was pretty much already accustomed to doing house shows, and shows like out at the Miccosukee land coop. We were used to setting up our own shows, and occasionally there were cool shows at the Cow Hause, but I think not often enough to satisfy our desires. We wanted to have a legitimate and more dependable kind of venue that we could be in control of, so that we could have the bands we wanted to see playing at a proper venue and not a house.

JP: Also one of the things was we were sort of told that we shouldn't be doing that many shows out at the co-op. It was sort of a burden for too many people, the neighbors and the bands. With the cow house, we didn't like that it wasn't always all ages, and that it was always smoky. The other thing was – we had a really bad taste in our mouths after we did a benefit show for our friend Daniel who had gotten killed in a car crash on the way to a show in Pensacola. His mom wanted to create a scholarship for a music school, so we did this big benefit show and tons of people came out, they short changed us – I don't think we got anything. We were already in a bad state with one of our good friend dying, so for us that was sort of the nail in the coffin.

Learning and being inspired by other venues

CR: We had gone to a place up in Valdosta called Planet 10 that was a DIY space that had a lot of good shows. We would go up there a couple times a month to see shows, and it was a small space with a really laid back environment, something more like what we wanted to have. We also got a compilation from 403 Cahos, and none of us had been there but just looked at the pictures and saw all the bands that had come out of there, and it seemed like a really exciting scene. On the inside of the comp they had all the flyers from shows they had, and we were drawling at all the bands they had play there, and couldn't believe that it was a D.I.Y. venue.

Being in high school and starting a venue

JP: I was 17 and Clayton was 16 we had friends at Lincoln, Leon, Sail High school; pretty much all the high schools were friends with each other and so it was somewhat close knit, everyone would know about shows instantly. You wouldn't even have to make flyers, word of mouth, and it would happen. People would get really excited about all going to a house show. What really spurred things on was, we met this guy Ed Deaton. He had told us that place was up for rent, and there had been some shows there before, under the name Skeeterville Depot. Ed was really helpful, and had run that space as the All Saints Canal Club, and

told us we could totally do it. We already had a P.A. system and people that were willing to do it.

CR: There wasn't a period of planning before we had the space. We had fantasized about it, and then we got the space and the people we thought would be the best to help out. We had a lot of help.

JP: The main people that were involved were Clayton and I, Soley, Ian Mott and Mike Peters. There were a few other people that wanted to help, people like Robert Dixon, but he wanted to be the all-time door man. I don't know if he ever saw a show. That was one of his points, which he was never going to see a show he just wants to do the door.

CR: I don't think he did. We had five people that were helping to make it happen, and Soley was the one that was peripherally connected with Ed Deaton through the co-op. He was really into activism and organizing things, and abnormally matures for his age, so he took care of all the paperwork. He worked on getting us incorporated and non-profit status. Also, we didn't have to do much structural stuff though because the place was already being used as a venue, I think we had t put in a new toilet, or re-do the ring on the toilet. The rent was pretty cheap, 400 dollars a month, so we made that off the door. It was a pretty low risk venture.

Typical week at the Megarock Arena

CR: we ended up with getting restrictions put on the venue by the neighborhood, everybody in the square was conscious of the fact that there were a bunch of high schoolers who were going to turn this place, and everybody was being accommodating. But then having the crowd outside with people getting kind of wild, high school kids being high school kids, after a month or so and some mild incidents, we were told we had to have an adult there and could only do one or two shows a week.

JP: It was two fold though, because for one we didn't want to have too many shows anyways, but also since we were a sober space we didn't

want any drugs or alcohol, it was a sober space that we wanted to be all-ages, we were underage, and we didn't want that there, people would drink around the parking lot and throw bottles around at the other buildings.

CR: for the most part that wasn't the vibe there. A typical week at the Megarock would be two or three shows, and usually one or two touring bands with one local band. I didn't do all the booking but I just remember it being a really cool feeling having a band call and only having so far as to look at the calendar and making sure the day was open, and being able to say yes you have a show, without having to scramble to set something up. I think at first maybe that excitement was a little bit too much and we ended up booking more than we could.

Keeping it punk (cheap)

JP: our most expensive show was seven dollars and that's because it was a band that had a guarantee, it was Converge, Cave In and Dillinger Escape Plan. They ended up asking us for like a 100 for two bands and 50 dollars for Dillinger Escape Plan because I think they weren't very big. All the other shows, I think the maximum was like 5 dollars.

Consensus on the pentagram painting

JP: It was a pretty positive atmosphere, except we had pentagrams and shit painted everywhere.

CR: at that time there was a lot of tension between Christian hardcore kids and hardcore kids. It was always a friendly ribbing, and definitely something that was in the air. I remember we actually had to have a sit down meeting where we decided how we were going to deal with the pentagrams painted inside the space. The toilet seat cover had a pentagram painted on it. It was a problem for some people.

JP: I think that was the biggest problem we had there. The Christian kids said they were not going to come to our shows, but they all came to the shows anyways.

CR: I remember Dragbody came up from Orlando, and it was right after Christmas. We had a bunch of plastic Josephs from nativity scenes because on Christmas we drove around a stole a bunch of them. Someone was having a party and we thought it would be really funny to have these plastic Josephs at the party, but after that we didn't have anything to do with them so we were like we'll bring them for decoration at Megarock Arena, It'll balance the pentagrams. We put them on top of the speakers, and so Dragbody came. Somebody was really quick to x-up their hands and cross out their eyes, make them look sort of demonic. Before Dragbody went on, somebody from the band came up to Soley and was like "so uh, you guys mind if we destroy those josephs?" and soley said go for it!

JP: I think the band wasn't sure if we were really into the nativity scene or not, but during their set they just destroyed this Joseph.

The end of Megarock Arena

CR: Since it wasn't something we were doing every night, we tried to be pretty discriminating, and tried to make sure it was something worthwhile doing.

JP: I think we actually drew more and more people of different ages after a couple of months, like the Converge and Cave In show drew a lot of different people. We had a couple shows with this high school band that just liked to wreck havoc, and a lot of their friends would do stupid things. Somebody thought it would be really funny to use the fire extinguisher inside the space, everybody had to be evacuated. That was close to of our last shows. We were already having issues with the square, and then we had the band Guttermouth come play a show. I think Guttermouth signified the end, because kind of a big fight happened. Everything started crumbing, and Railroad Square told us we needed to start having an off duty police officer there. There's no way we could pay somebody to do that, and they said if we couldn't do that we had to shut down. They just kept adding on new things, and pretty much because of that we shut down.

THE FARSIDE

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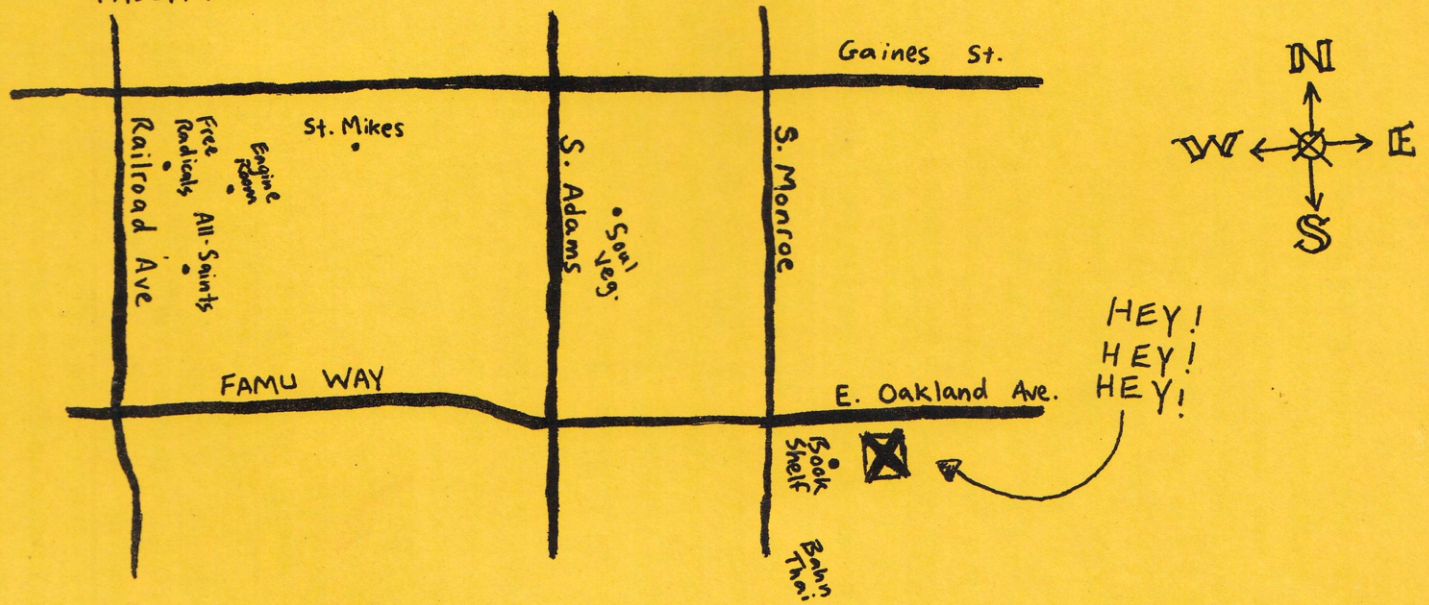
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